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result was that he never arrived at perfection, but in his works are a freshness and a vitality that have never been equaled in the whole subsequent history of European art.

Another acquisition which will be greatly valued by students of Minoan art is a collection of three hundred and fifty-five plaster impressions of engraved gems and sealings. Of these, one hundred and twenty-two are of gems from Mycenae, exhibited in the National Museum at Athens; one hundred and thirty-four are of gems found in Crete and now in the Museum at Candia; and ninety-nine are taken from impressed clay nodules found at Zakro and now likewise at Candia. These can give us a fairly representative picture of Minoan glyptic art. The earlier examples show the beginnings of this art, when rude figures were cut by hand on soft stones; as the gem-cutter became more proficient and learned how to work with the help of the wheel, he could try his hand at harder stones, such as agate, chalcedony, onyx, etc. The subjects he selected for representation were cult scenes of men and women sacrificing, deities and demons, hunting and war scenes, and, above all, animals. Occasionally a lack of perspective and a desire to fill the whole circular space of the gem resulted in all sorts of contortions, but on the whole the figures, especially those of animals, are rendered with extraordinary truth to nature. And everywhere we notice the same impetuous originality, the interest in movement and life that is characteristic of all products of Minoan art.



FIG. 4. REPRODUCTION OF A VASE FROM KAKOVATOS, GREECE ABOUT 1500 B.C.

A few of the gems, both of the earlier and of the later periods, are interesting documents of Minoan script. On the earliest specimens appear rude pictograms; these were developed in the Middle Minoan period into hieroglyphic symbols, which in their turn gave place, in the Late Minoan period, to a linear form of writing. This linear script is well illustrated on the copies of fifteen clay tablets from Knossos, now acquired by the Museum. For the decipherment of Minoan writing archaeologists are still awaiting the discovery of a bilingual inscription, such as has supplied the key for reading Egyptian hieroglyphs and more recently the Lydian language. As far as can now be ascertained, most of the tablets, found in such quantities at Knossos, appear to be business records.

G. M. A. R.

AMERICAN PAINTINGS

IN accordance with the artist's wishes, the painting, The Marquise of Carabas, by Samuel Isham, who died June 12, 1914, has been given to the Metropolitan Museum of Art by his executors.

Samuel Isham was born in New York City May 12, 1855, was graduated from Yale University with the degree of Bachelor of Fine Arts, and studied painting in Paris with Jacqueson de la Chevreuse and later at the Julian Academy. He was a member of the Society of American Artists and its treasurer for a number of years; was elected an Associate of the National Academy of Design in 1900 and a full Academician in 1906; was a Trustee of the American Fine Arts Society from 1895 until his death; and a member of various other art societies. As the author of a History of American Painting, his name will always be grouped with William Dunlap who, in the first quarter of the nineteenth century, wrote the History of the Rise and Progress of the Arts of Design in the United States, and with Henry Tuckerman, who in 1867 first published his Book of the Artists.

The Museum has also received, as a gift from Mrs. John A. Rutherfurd, the well-known painting by J. Alden Weir called The Red Bridge. It is the third picture by this artist owned by the Museum and supplements advantageously the other two—Idle Hours, painted in 1888, and The Green Bodice of the Hearn Collection. The Red Bridge is an admirable example of the work in landscape of this versatile artist. B. B.

ACCESSIONS AND NOTES

MEMBERSHIP.—At a meeting of the Board of Trustees held on Monday, December 21st, Edward S. Harkness was made a Benefactor of the Museum, in recognition of his gifts. William A. Read was elected a Fellow for Life, and three annual members were also elected.

GALLERY LECTURES.—During January and February the Museum Instructor, Miss Edith R. Abbot, will deliver a series of lectures designed, primarily, for students of art who may desire to become better acquainted with the objects in the Museum collections, but open, also, to Public School teachers who desire to attend them. The lectures will be given in the galleries, and will be illustrated, not only by the objects themselves, but also by lantern-slides, shown in the Class Room.

As the size of the class must be limited to such a number of persons as can easily hear the lecturer in the galleries, those desiring to join are asked to send their names to the Secretary. The names will be taken in the order of their receipt up to the limit of the class.

The dates and subjects of Miss Abbot's lectures will be as follows:

Jan. 12 Egyptian Art
Jan. 19 Classical Art
Jan. 26 Mediaeval Architecture
Feb. 2 Italian Renaissance Art
Feb. 9 Italian Renaissance Art
Feb. 16 The Contrast between Ancient and Modern Painting.

The class will meet in the Class Room (entrance at Fifth Avenue and Eighty-third Street), at 4.15 P.M.

A COLLECTION OF CERAMICS.—Through the bequest of Mrs. Mary Mandeville Johnston, to which reference was made in the BULLETIN of June, 1914, the Museum has received an important addition to its collection of ceramics, which will be of considerable interest to students of the subject.

Of the five hundred objects contained in the bequest, a selection of which is on view in the Room of Recent Accessions, a very large proportion belong to the division of blue-printed Staffordshire. Practically all the manufacturers are represented, including Enoch Wood, Clews, William Adams, Davenport, Ridgway, and Spode. Of the work of nearly every maker there are several examples; of some, a great many. For instance, Clews is represented by a group of "States pattern" plates with American views; his famous Doctor Syntax series; Don Quixote; the well-known "Peace and Plenty" plate; and